



# BLEND ART BLEND ART

**MUSEUM  
OF THE  
CITY  
OF NEW YORK**

**2013/2014**



# A MESSAGE FROM THE CHAIRMAN AND THE PRESIDENT & DIRECTOR

Dear Friends:

During the past two fiscal years, the Museum of the City of New York continued the challenging but immensely gratifying process of renewal that has transformed every corner of 1220 Fifth Avenue over the past decade. Very importantly, we embarked on the third and final phase of a \$96 million *Modernization and Expansion Project*, which sees to the renovation of the 35,000-square-foot North Wing of our landmark building and will include a new auditorium, Museum Shop, and Museum Café, and a larger theater for *Timescapes*. We unveiled our exquisite new Tiffany & Co. Foundation Gallery with a glittering inaugural exhibition, *Gilded New York*, and our Frederick A.O. Schwarz Children’s Center served more New York City students and teachers than ever before, launching effective new programs, including a remarkable U.S. History and Government Regents prep course for at-risk high school students, which you will read about later in this report.

Substantial digital improvements accompanied the Museum’s physical transformation. These include a brand new website at [www.mcny.org](http://www.mcny.org) and the uploading of tens of thousands of high-resolution digital images to the site’s Collections Portal. Anyone with an Internet connection can now explore the city’s past through the more than 170,000 objects and images on view.

The exciting physical and digital changes at the City Museum also mirror the vitality and growth in our programming. Scholarly yet accessible exhibitions captured the public’s imagination and examined vital issues linking the city’s past to its present and future. Timely and provocative shows like *Palaces for the People: Guastavino and the Art of Structural Tile*, *Making Room: New Models for Housing New Yorkers*, *City as Canvas: Graffiti Art from the Martin Wong Collection*, and *Rising Waters: Photographs of Sandy* gave visitors from across the five boroughs and around the globe insight into important chapters in New York’s history, culture, and aesthetics, and the challenges facing the city in the next generations.

The transformation of the City Museum has taken nearly a decade. Support for this effort has been tremendous, with funds contributed from the private sector, the Board of Trustees, and from the City of New York. We are exceedingly grateful to Mayors Bill de Blasio and Michael R. Bloomberg, City Council Speakers Melissa Mark-Viverito and Christine Quinn, and Manhattan Borough Presidents Gale Brewer and Scott Stringer for their unwavering support.

On the horizon is the City Museum’s most exciting project to date: the design and installation of *New York at Its Core*. This sweeping overview of 400 years of New York history—the first of its kind—will look at our city and its population through four lenses—*diversity*, *density*, *money*, and *creativity*. These words sum up what makes New York tick. It will offer a starting point for anyone seeking to understand the character of the city, the heady blend of excitement, conflict, and constant change that has made New York legendary.

We will dedicate the entire first floor of the newly renovated building to the core exhibition, an extraordinary new resource for New Yorkers of all ages and for tourists who flock to the city in the tens of millions each year. More on this milestone in our next biennial report! For now, we extend our heartiest thanks to all of the City Museum’s enthusiastic and generous supporters and to our dedicated trustees—who make all the good work we do here possible—and last but by no means least, to the Museum’s tiny and mighty staff, with whom we work shoulder to shoulder and who share our pride in the accomplishments detailed in this biennial report.

Sincerely,



James G. Dinan  
Chairman



Susan Henshaw Jones  
Ronay Menschel Director



# CAPITAL CAMPAIGN

*The City Museum is grateful to the public and private contributors whose generosity has funded the three phases, from 2003 to 2014, of our Modernization and Expansion Project.*

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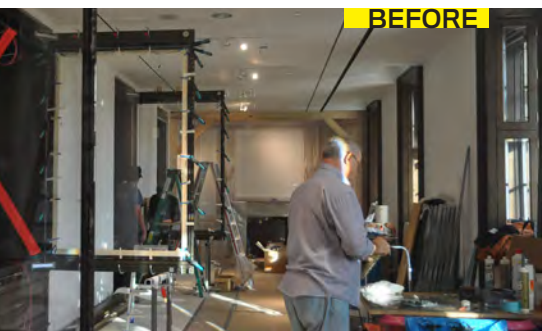
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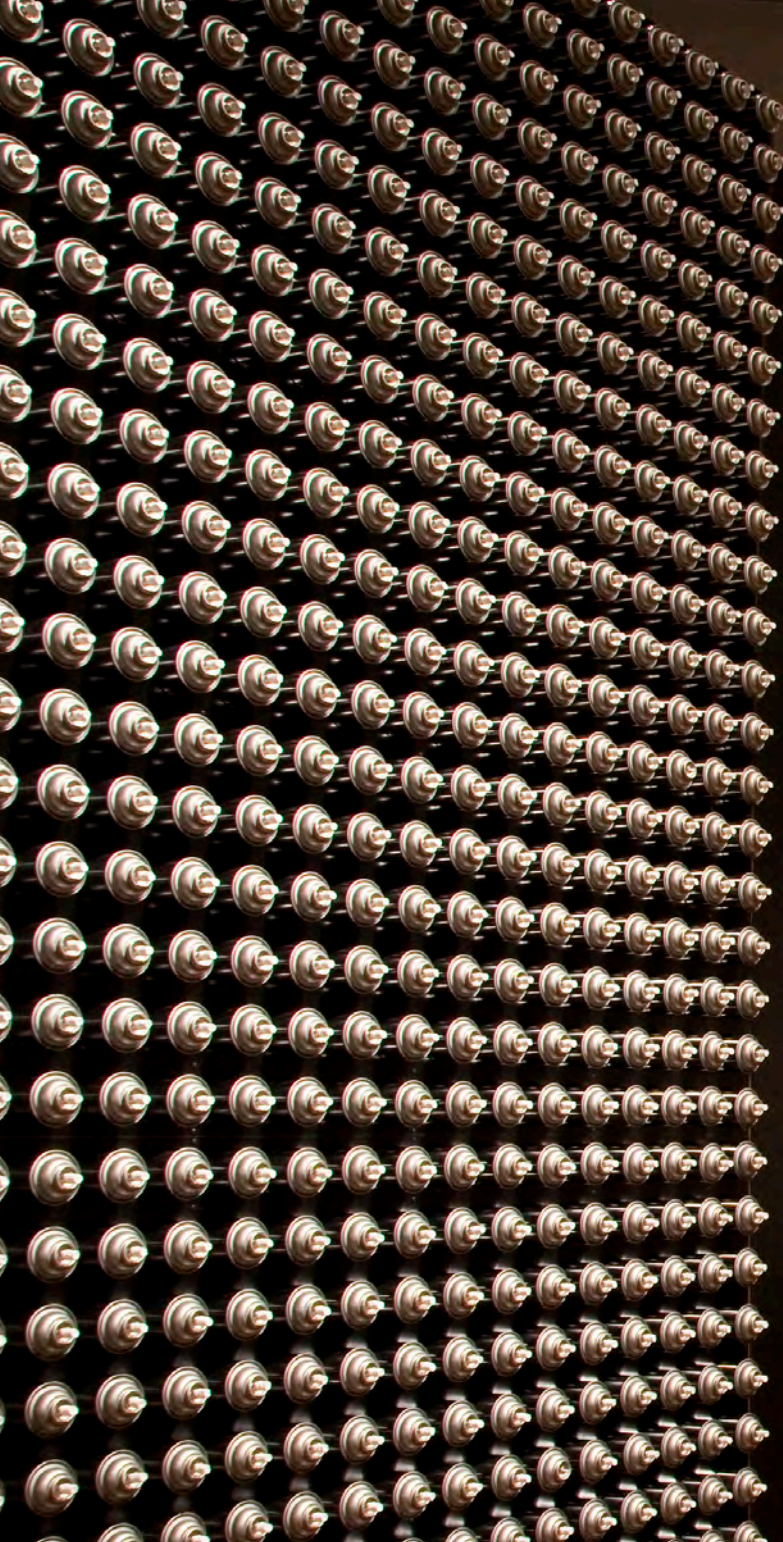
*This list includes gifts received for the Capital Campaign since January 2003.*



Left: The Tiffany & Co. Foundation Gallery on the Museum's newly renovated third floor.

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AMES G. DINAK AND E

# CITY AS CANVAS

## GRAFFITI ART FROM THE MARTIN WONG COLLECTION

New York's age of graffiti—both notorious and celebrated—began in the early 1970s. With invisible markers and aerosol spray paints, teenagers across the city were engaging in a new form of graffiti writing: one that emphasized the aesthetics and visibility of their creations in addition to the threat messages they contained. They began by writing “tags”—stylized signatures that usually combined an alias with the number of the street where they lived—in public and private buildings in their neighborhoods. Soon they were painting in subway stations, on buses, and on the interior and exterior of subway cars. Graffiti quickly proliferated across the city. A new, consciously artistic movement was born; one that would come of age over the next 20 years. By the mid-1980s, alongside the emerging hip-hop culture, graffiti writing was being hailed internationally as an important new art form. This exhibition had plans in place of engaging artists to recreate graffiti from New York City's streets and subway

Along these lines, the new writing community in New York City (1960-1980). When he returned to New York in 1980, committed to graffiti and beginning to add the rest of several subway graffiti artists. It is important to his own style. They admired the artist who took the graffiti world to the point of abstraction, as well as their behavior of spray tank drenching and other figures in their places. He believed that many artists and began collecting their work, and was reluctant to support them even as talented graffiti and artists moved.

Facing a diagnosis of HIV/AIDS and having to keep his condition secret, Keith Wong approached the Museum of the City of New York in 1993 for the City Museum's East Side City graffiti writing was a local phenomenon. When Wong was living from the neighborhood, and the Museum responded to the idea of the project—about 1000 hours of other graffiti artists. Completed 1200 publications and more than 500 works across the city and other media created between 1970 and 1990. In New York City, the exhibition provides a window into the persistence of the graffiti writing movement in the past, and a window into the present with New York City at its core.



# CITY AS CANVAS

## GRAFFITI ART FROM THE MARTIN WONG COLLECTION

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# EXHIBITIONS

ELIZABETH R. MILLER GALLERY



## City as Canvas: Graffiti Art from the Martin Wong Collection

February 4 - September 21, 2014

*City as Canvas: Graffiti Art from the Martin Wong Collection* drew from a treasure trove of hundreds of works on paper and canvas—in aerosol, ink, and other mediums—amassed by this East Village artist and collector of graffiti art. Wong, who died of AIDS in 1999, donated his collection to the City Museum in 1994. Included were over 150 works by such artists as DAZE, Lee Quiñones, LADY PINK, Jean-Michel Basquiat, and FUTURA 2000—seminal figures in an artistic movement that spawned a worldwide phenomenon, altering music, fashion, and popular visual culture. “As told by the Museum of the City of New York’s exhibition,” wrote *The New York Times*, “the story of New York graffiti’s rise and fall is fascinating” and “captures the communal spirit animating the artists, who often collaborated, hung out together, competed with one another and collectively developed a kind of deliriously complicated calligraphy...” Seen by more than 128,000 visitors, the show highlighted the varying techniques, vibrant colors, and personal styles that reflect the culture and social pressures of the era. At a moment when street art has emerged as an important part of the dialogue about art in public space, it continues to elicit passionate emotions—both positive and negative—while fascinating New Yorkers and visitors from around the world.

The exhibition featured photographs by Charlie Ahearn, Henry Chalfant, Martha Cooper, and Jon Naar that documented examples long erased from subways and buildings. Also on view were “black books”—sketchbooks illustrating artists’ process and style and circulated among friends to share drawings and lettering styles—the only museum collection of its kind in the world. *City as Canvas* was deemed “brilliant/highbrow” on *New York* magazine’s “Approval Matrix,” and *The New York Times* described the exhibition as preserving “remnants of the schism between the outlaw art form and mainstream institutions.” The show was organized by Sean Corcoran, Curator of Prints and Photographs, and designed by Pure + Applied. The Keith Haring Foundation supported family and education programs in conjunction with the show, and Florence Wong Fie and the Martin Wong Foundation supported the exhibition’s companion book, co-published by the Museum and Skira Rizzoli.

Inset: Conservator Carolyn Tomkiewicz and graffiti artists Albert Mercado, Angel Ortiz, and Ramona Hernandez at the opening of *City as Canvas: Graffiti Art from the Martin Wong Collection*.



## London Street Photography

July 27 - December 2, 2012

*London Street Photography*, presented with the Museum of London to coincide with the London 2012 Olympic Games and Paralympic Games, featured images by some 70 photographers of ordinary people in fleeting moments—at work, in transit, in public spaces, and in neighborhoods. The photographs captured the transformation of the English capital from a Victorian city of pushcarts to a multi-cultural city of immigrants in the 21<sup>st</sup> century. Viewed by more than 70,000 visitors, the exhibition included works by John Thompson, László Moholy-Nagy, George Rodger, Bert Hardy, Roger Mayne, and Nick Turpin, as well as numerous anonymous photographers.



## City Scenes: Highlights of New York Street Photography

A companion installation organized by the City Museum provided a compelling counterpart focusing on photographers from the 1890s Progressive Era of Jacob Riis to the contemporary age of Joel Meyerowitz. Featuring works by Berenice Abbott, Helen Levitt, and Nan Goldin, this installation was organized by Sean Corcoran, Curator of Prints and Photographs, with graphic design by Abby Brewster. The exhibitions were made possible by Mary and Marvin Davidson, Ronay and Richard L. Menschel, and the Robert Mapplethorpe Foundation, among others.

Top: © Matthew Stuart; Above: Alex Werner, Head of History Collections, Museum of London, with Sean Corcoran, the Museum of the City of New York's Curator of Prints and Photographs, at the opening of *London Street Photography* and *City Scenes: Highlights of New York Street Photography*.

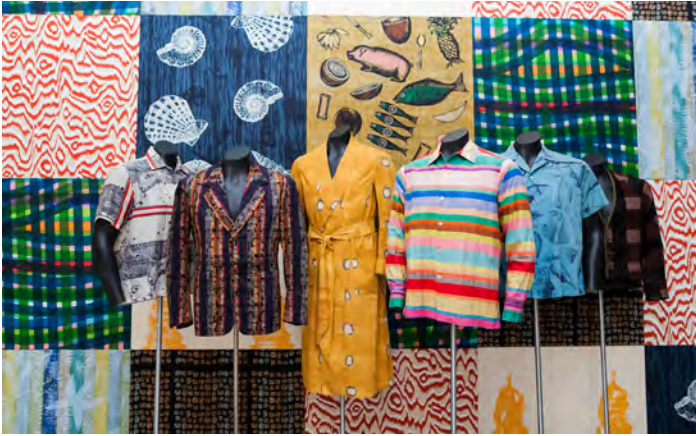
## From Farm to City: Staten Island, 1661-2012

September 13, 2012 - February 10, 2013

*From Farm to City: Staten Island, 1661-2012* highlighted changing land use patterns on the island over the past 350 years and illuminated Staten Island's evolution from a rural area comprised of farms, estates, and fishing ports; to a largely suburban borough of small businesses and local industries; to an increasingly dense and diverse place with striking vistas, scenic parks, and a lively downtown. As a companion to the show, the City Museum created Mapping Staten Island, an interactive website featuring maps, images, and historical milestones. Presented collaboratively by the Museum, Staten Island Historical Society at Historic Richmond Town, and the Staten Island Museum, the exhibition was viewed by some 80,000 visitors and was organized by Sarah Henry, Chief Curator and Deputy Director, guest curator Liz McEnaney, consulting curator Ryan Carey, and designed by Pure + Applied. Major support was provided by the Richmond County Savings Foundation.







Exhibition co-curator Phyllis Magidson with Seth Tillett and members of the Tillett family at the opening reception.

## The World of D.D. and Leslie Tillett

October 17, 2012 – February 3, 2013

*The World of D.D. and Leslie Tillett* was the first retrospective of an exceptionally creative husband-and-wife team who blazed a distinctive path through a vibrant era of New York design history. In their bold use of color, pattern, and ornament, the Tilletts defined a kind of opulent modernism, a “look” that was synonymous with an optimistic postwar America. Sophisticated Tillett textiles helped cement the United States’ newfound status as a fashion powerhouse after World War II. The exhibition featured fabrics, clothing, jewelry, and sketches by the artists, who were commissioned by style icons like Jacqueline Kennedy and decorator Sister Parish. Also included, as noted by *The New York Times*, were “lyrical but never-published pictures” of fabrics taken by D.D. in Mexico in 1944, among the duo’s many eclectic sources of inspiration. Some 57,000 visitors viewed the exhibition, which was organized by Donald Albrecht, Curator of Architecture and Design; Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes and Textiles; and guest curator Phyllis Ross; and designed by Cindy Sirko. The New York Design Center and the Jarvis and Constance Doctorow Family Foundation and others supported the exhibition. The late Albert Hadley was the exhibition’s Honorary Chair.



## Designing Tomorrow: America’s World’s Fairs of the 1930s

December 5, 2012 – March 31, 2013

*Designing Tomorrow: America’s World’s Fairs of the 1930s* showcased six Depression-era expositions that brought visions of a brighter future to tens of millions of visitors. As many Americans still waited on bread lines, fairs in Chicago (1933/34), San Diego (1935/36), Dallas (1936), Cleveland (1936/37), San Francisco (1939/40), and New York (1939/40) foretold much of what would become commonplace in postwar America—from highways, skyscrapers, and the spread of suburbia to products such as electric toasters, nylon stockings, and television. The fairs looked forward to an era of prosperity, when ingenuity and innovation would transform not only American cities but also the everyday lives of American citizens. The show included furniture and appliances of the era, vintage film footage, and futuristic drawings of the New York World’s Fair buildings from the City Museum’s collection. Organized by the National Building Museum, the exhibition was expanded and adapted at the City Museum by Jessica Lautin, one of the Museum’s Andrew W. Mellon Postdoctoral Curatorial Fellows, in collaboration with Donald Albrecht, Curator of Architecture and Design, and designed by Cooper Joseph Studio. The Museum’s presentation, as *The New York Times* wrote, put “more weight on New York.... The result seems to break with the temper of our times: it is essentially celebratory. It takes the promise of progress seriously.” Seen by 65,000 visitors, the exhibition at the City Museum was made possible by the Blanche and Irving Laurie Foundation, Con Edison, and Mary and Marvin Davidson, among others.



DESIGN SIGNATURES

These items are part of the collection of the late fashion designer, who was known for her bold and colorful designs. The collection includes a variety of styles, from elegant dresses to more avant-garde pieces. The items are displayed on black mannequins to showcase their unique features and colors.



## Stephen Burrows: When Fashion Danced

March 22 – July 28, 2013

*Stephen Burrows: When Fashion Danced* celebrated the designer's meteoric rise to fame in the 1970s as an innovator who helped define the look of the disco generation. The first African-American designer to gain international stature, Burrows used metallic fabrics, vibrant colors, and slinky silhouettes in step with the glamorous, liberated nightlife of the era. Through garments, photographs, and original design drawings, the show traced Burrow's evolution from creating eclectic looks for his friends in the 1960s, to the chic 57<sup>th</sup> Street retailer Henri Bendel, to dressing Cher, Liza Minnelli, and Diana Ross for the dance floor at Studio 54. In 1973, Burrows became the first African American to receive the prestigious Coty Award. Described by *The Huffington Post* as "a feast for the eyes and a must-see for any fashion lover," the exhibition was viewed by more than 67,000 visitors and was organized by Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes and Textiles, with guest curator Daniela Morera. The striking exhibition design by Cooper Joseph Studio won a 2013 American Institute of Architects, New York State Design Award, and a 2013 Society of American Registered Architects, National Council Design Award. Major support for the exhibition was provided by Target and the Coby Foundation.

Inset: (left to right) Exhibition co-curator Phyllis Magidson, Iman, Stephen Burrows, Bethann Hardison, and Diane von Furstenberg at the opening reception.





## Marine Paintings from the Permanent Collection

February 28, 2013 – May 7, 2014

*Marine Paintings from the Permanent Collection* presented newly conserved works from the City Museum's collection of maritime art, many of which had not been on public view in decades. The installation included works by celebrated American painters of the 19<sup>th</sup> century, including Fitz Henry Lane, Thomas Birch, James Buttersworth, and Edward Moran. This display represented a range of artistic styles and movements, from ship portraits commissioned by captains to romantic riverscapes of the Hudson River School. The conservation of these works was made possible by grants from the J. Aron Charitable Trust and the National Endowment for the Humanities.

## Cityscapes: Highlights from the Permanent Collection

May 19 – October 9, 2014

*Cityscapes: Highlights from the Permanent Collection* presented paintings documenting New York's transformation into a modern metropolis, a period spanning the 1830s to the eve of World War I. The exhibition featured recently conserved works on canvas donated by real estate developer J. Clarence Davies as a founding gift to the City Museum. At the time, the works were intended to stir public imagination about the city's future; today, they offer a glimpse into its past during a period of radical transformation.

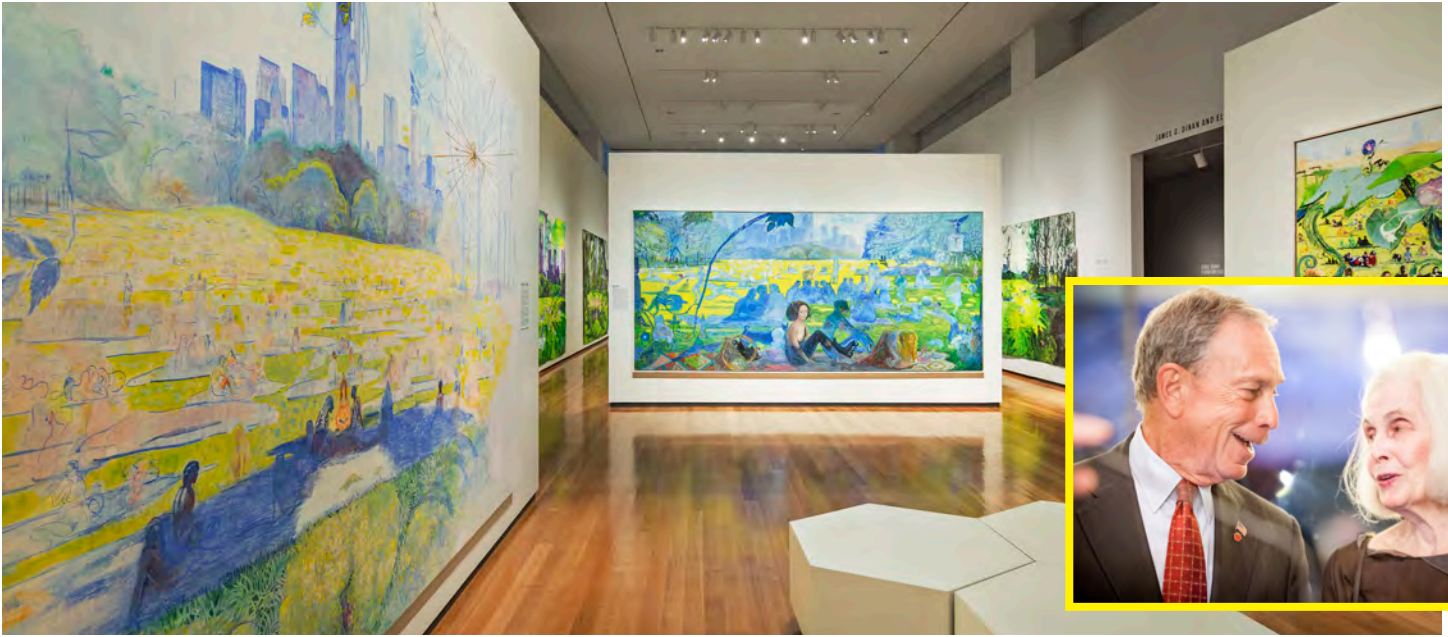


Exhibition curator Donald Albrecht; Richard J. Moylan, President of The Green-Wood Cemetery; Otis Pratt Pearsall, Esq., member of the Green-Wood Board of Directors; C. Payson Coleman Jr., Esq., Chairman of Green-Wood Cemetery, and Susan Henshaw Jones, *Ronay Menschel Director*, with a Mayor's Proclamation to celebrate the opening of *A Beautiful Way to Go*.

## A Beautiful Way to Go: New York's Green-Wood Cemetery

May 15 – October 13, 2013

*A Beautiful Way to Go: New York's Green-Wood Cemetery* marked the 175<sup>th</sup> anniversary of a national landmark that predates both Central Park and Prospect Park as one of the most important public green spaces in 19<sup>th</sup>-century America. The exhibition explored how Green-Wood's constructed bucolic landscape reflected changing notions not only of death but of nature, and helped to inaugurate a trend of so-called rural cemeteries and public parks. The grounds are a museum of monuments and statuary by leading architects and artists, such as Augustus Saint-Gaudens, Richard Upjohn, and Warren & Wetmore, designers of Grand Central Terminal. Comprising equal parts architectural, art, social, and cultural histories, the show placed the cemetery's landscape plan beneath visitors' feet, and featured artifacts, sculpture, drawings, historic documents, paintings, and photographs, including specially commissioned panoramic images by Jeff Chien-Hsing Liao. More than 74,000 visitors viewed the exhibition, which was organized by Donald Albrecht, Curator of Architecture and Design, and designed by Abbott Miller of Pentagram.



## Picturing Central Park: Paintings by Janet Ruttenberg

September 13, 2013 – January 5, 2014

**Picturing Central Park: Paintings by Janet Ruttenberg** displayed an artist's love affair with Central Park. For years, New Yorker Janet Ruttenberg has sketched the park's scenery on massive sheets of paper, then returned to her studio to transform them into major works of art. She uses watercolor, oils, and video to capture the natural and human beauty of this iconic New York landscape. Viewed by nearly 61,000 museumgoers, the show included works exhibited for the first time, many of them 15 feet in width, along with smaller

pieces and photographs that revealed the artist's imaginative approach to her sometimes-fantastical work. "From the sheer magnitude of the paintings to the ambitious subject matter, Ruttenberg portrays a Central Park that is larger than life in size and activity," wrote the *Columbia Daily Spectator*. It was curated by Andrea Henderson Fahnestock and designed by Cooper Joseph Studio.

Above: Mayor Michael R. Bloomberg with artist Janet Ruttenberg at the opening reception.



## Norman Bel Geddes: I Have Seen the Future

October 16, 2013 – February 10, 2014

**Norman Bel Geddes: I Have Seen the Future** portrayed a visionary designer who helped shape the image of modern America in the 1920s and 1930s. Bel Geddes imagined the future as streamlined, technocratic, and optimistic—famously captured in his Futurama exhibit at the 1939-40 New York World's Fair. Including drawings, models, photographs, and films of theater sets and costumes, the exhibition underscored that Bel Geddes sought nothing less than the transformation of American society through design. *Vanity Fair* wrote, "The Museum of the City of New York has developed a sideline in mounting some of the best architecture and design exhibitions in town...and produced a spectacular show that, if nothing else, will put [Bel Geddes] back front and center in the design consciousness." A collaboration between the Harry Ransom Center at The University of Texas at Austin and the City Museum, the exhibition was organized by Donald Albrecht, Curator of Architecture and Design, and designed by Cooper Joseph Studio. More than 64,000 visitors viewed the City Museum's presentation, which was made possible by William T. Georgis Architect, Todd DeGarmo/STUDIOS Architecture, and Robert A.M. Stern Architects, among others.



Above: Exhibition Co-Chairs James Druckman, Vernon Evenson, Todd DeGarmo, and William T. Georgis with Susan Henshaw Jones and Donald Albrecht, Curator of Architecture and Design.





## Palaces for the People: Guastavino and the Art of Structural Tile

March 26 - September 7, 2014

*Palaces for the People: Guastavino and the Art of Structural Tile* celebrated an overlooked marvel of engineering and architectural beauty—the interlocking tile vaults and domes developed by Spanish immigrants Rafael Guastavino and his son, Rafael Jr., utilized in more than 250 architectural landmarks throughout the five boroughs. Lightweight, fireproof, and able to support significant loads, this elegant construction method was embraced by leading architects of the late 19<sup>th</sup> and early 20<sup>th</sup> century, including McKim, Mead & White and Carrère & Hastings, and featured in such iconic settings as the Ellis Island Registry Room, Carnegie Hall, the Bronx Zoo’s Elephant House, and Grand Central Terminal. In addition to drawings and historical photographs, the exhibition presented innovations the Guastavinos brought to the science and art of building. Included was a large-scale replica of a Guastavino vault exposing structural details, and a video installation commissioned by the City Museum allowing visitors to explore Guastavino spaces without leaving the city.

Organized by MacArthur Fellow John A. Ochsendorf for the Boston Public Library, the exhibition’s presentation at the City Museum was substantially expanded to include never-before-seen artifacts and original drawings of key Guastavino spaces like City Hall Subway Station, Pennsylvania Station, and the Western Union Building. With support from the Jerome L. Greene Foundation, the City Museum also published *A Guide to Guastavino in New York City*, locating more than 225 surviving architectural sites and described by *The New York Times* as “an invaluable accompaniment to the exhibition.” *Palaces for the People* was presented in partnership with the Avery Architectural & Fine Arts Library, Columbia University, and the AIA New York Chapter, with additional co-sponsorship provided by the New York Transit Museum and the Roosevelt Island Historical Society. The City Museum presentation, which drew more than 100,000 visitors, was prepared by guest curator G. Martin Moeller Jr. and designed by C&G Partners. Major support for the exhibition and a citywide advertising campaign was provided by the Jerome L. Greene Foundation.

Inset, top: Exhibition Co-Chairs Paul Katz, Leslie E. Robertson, SawTeen See, and Jill Lerner with Susan Henshaw Jones and MIT professor John A. Ochsendorf.

Inset, bottom: Andrew Davis, Head of the Delegation of the Government of Catalonia to the U.S., with Susan Henshaw Jones, John A. Ochsendorf, and D. Juan Ramón Martínez Salazar, Consul General of Spain in New York.



## Gilded New York

Opened November 13, 2013 - ongoing

Inaugurating the City Museum's Tiffany & Co. Foundation Gallery, ***Gilded New York*** explores the city's visual culture at the end of the 19<sup>th</sup> century, when the elite class flaunted its wealth more conspicuously than ever before. Industrial titans, such as Cornelius Vanderbilt and Jay Gould, expressed their status through extravagant fashions, architecture, and interior design. The exhibition's lavish display, which *The New York Times* quipped "could serve as a set for the latest Wharton adaptation or American follow-up to 'Downton Abbey,'" includes costumes, jewelry, portraits, silver objects, women's and men's accessories, and decorative furnishings, all created between the mid-1870s and early 20<sup>th</sup> century. ***Gilded New York*** depicts an era when the new American aristocracy displayed its wealth in storied balls in Fifth Avenue mansions and hotels, shown in digitized vintage photographs presented on monitors outside the gallery. During these years, the United States—and its cultural capital, New York City—achieved a new level of sophistication in painting, sculpture, architecture, and the decorative arts, enabling the nation to compete for the first time on a world stage.

The Tiffany & Co. Foundation Gallery and the installation of ***Gilded New York*** were designed by William T. Georgis Architects. This jewel-box gallery has been outfitted with state-of-the-art display cases, herringbone wood flooring, decorative wallpaper, mirrored window shutters, draperies, and a historic chandelier and fireplace

mantel from the Museum's collections, beautifully complementing the building's Georgian Revival architecture. The gallery's design and construction were made possible through a \$1 million grant from The Tiffany & Co. Foundation. ***Gilded New York***, which has received more than 250,000 visitors to date, was organized by Donald Albrecht, Curator of Architecture and Design; independent curator Jeannine Falino; and Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes and Textiles.

Below: Kirk Henckels, Susan Henshaw Jones and John Loring with Fernanda Kellogg, former president of The Tiffany & Co. Foundation, and Linda Buckley, Vice President, Worldwide Public Relations, The Tiffany & Co. Foundation, at the opening reception of ***Gilded New York***.



## UPDATE: Activist New York

May 4, 2012 - ongoing

***Activist New York*** is the inaugural exhibition in our Puffin Foundation Gallery and has been visited by more than half a million museumgoers to date. This ongoing installation explores the drama of social activism in New York City from the 17<sup>th</sup> century to the present in a periodically changing series of case studies and objects. During the biennial period, a new module was added on activist literature of the 1930s. Visitors are encouraged to help keep the exhibition up to date by submitting their own accounts and images of activism in the city today. Generous support from the Puffin Foundation has also provided for a dedicated Puffin Curator of Social Activism at the City Museum, a position now held by Dr. Sarah Seidman.



## Rising Waters: Photographs of Sandy

October 29, 2013 – April 20, 2014

*Rising Waters: Photographs of Sandy* marked the one-year anniversary of Superstorm Sandy. This crowd-sourced, juried exhibition drew from more than 10,000 images submitted by over 900 photographers, both professional and amateur, who responded to an open call for photographs in the storm's wake. It featured striking before-and-after images of the hurricane's impact on the New York region, including preparations, the storm's destructive effects, and the ongoing recovery and rebuilding efforts. Incorporating print and digital images spanning a wide spectrum of locations, the views ranged from iconic depictions of large-scale destruction, to intimate portraits of Sandy's impact on the lives of everyday people, to images taken in perilous circumstance during the height of the storm.

Special sections included a selection of Instagram photographs, posted online at a rate of 800 per second during the storm, as well as *Without Power*, a collection of images by photographer Alex Fradkin of dark, desolate streets in Lower Manhattan following the storm. Audio interviews also presented in-depth examinations of the damage and recovery. *Rising Waters* was given prominent coverage on *NBC Nightly News* and *CBS This Morning*, and images from the exhibition illustrated a *TIME* magazine cover story on Sandy recovery. *The New York Times* described *Rising Waters* as "smart and lean" and "documenting not only the storm as it struck but also the widespread physical and human destruction left in its wake" with "many arresting moments that, taken together, leave a visitor shaken." Presented in conjunction with the International Center of Photography and visited by some 108,000 museumgoers, the exhibition was organized by Sean Corcoran, Curator of Prints and Photographs, and designed by Pamela Carter. Support was provided by James G. Dinan and Elizabeth R. Miller, ConEdison, and Ronay and Richard L. Menschel.



Top: © Andrea Medina



## In a World of Their Own: Coney Island Photographs by Aaron Rose, 1961-1963

May 9 – August 3, 2014

*In a World of Their Own: Coney Island Photographs by Aaron Rose, 1961-1963* captured New Yorkers at their most unguarded in a display of some 70 color photographs. Aaron Rose bypassed the theme parks and sideshows of Coney Island for the more intimate interactions of beach dwellers. Wielding his camera surreptitiously, observing as if from a neighboring blanket, Rose documented a "sun-baked melting pot" of beachgoers of all ages, ethnicities, and walks of life, each one utterly unselfconscious, absorbed in a world of his or her own. The photographs also expressed the manners and mores of 1960s New Yorkers; as critic Vince Aletti noted, "the work's easy rapport and its casual erotic charge are thrilling and touchingly sweet." Nearly 60,000 visitors viewed the show, which was organized by Sean Corcoran and designed by Pamela Carter.





## Making Room: New Models for Housing New Yorkers

January 23 – September 15, 2013

*Making Room: New Models for Housing New Yorkers*, one of the Museum's most popular recent exhibitions, presented innovative design solutions in response to New York's changing demographics, including shared housing for single adults and modified homes for extended families. Some 124,000 visitors thronged the Museum to see the centerpiece of the show: a full-sized, flexibly furnished micro-apartment, as well as designs pioneered in other U.S. cities and around the world to serve growing populations, changing family structures, and new environmental realities. On view were drawings and models commissioned in 2011 by Citizens Housing & Planning Council (CHPC), in partnership with the Architectural League of New York. The exhibition also presented winning designs from the adAPT competition to test new housing models.

Extended several weeks due to popular demand, *Making Room* was a co-presentation of the City Museum and CHPC, and was organized by Donald Albrecht, Curator of Architecture and Design, and Andrea Renner, one of the Museum's Andrew W. Mellon Postdoctoral Curatorial Fellows. Jerilyn Perine and Sarah Watson of CHPC provided primary research content, and Amanda Burden, Commissioner of the Department of City Planning, and Mathew Wambua, Commissioner of the Department of Housing Preservation and Development, served as Honorary Co-Chairs. The exhibition was designed by Pure + Applied. Lead sponsorship was provided by the Charles H. Revson Foundation, Deutsche Bank, and an anonymous donor.

Inset, left: Susan Henshaw Jones; Julie Sandorf, President, Charles H. Revson Foundation; Amanda Burden, Director, New York City Department of City Planning and Chair, City Planning Commission; Mathew W. Wambua, Commissioner, New York City Department of Housing Preservation and Development; and Jerilyn Perine, Executive Director, Citizens Housing & Planning Council, at the opening reception.



# MODERNIZATION & EXPANSION PROJECT

Phase III of the City Museum's \$96 million *Modernization and Expansion Project* is the final chapter of a decade-long revitalization, which has transformed every aspect of the Museum's operations. Begun in June 2013, it sees to the complete renovation of the Museum's 35,000-square-foot North Wing, and is on track to be completed by mid-2015.

This final phase completes the top to bottom renovation including the installation of sophisticated climate- and humidity-control systems in all North Wing galleries; renovation of the Museum's heavily used, 200-seat auditorium; installation of *Timescapes*, our award-winning multimedia portrait of the city in a new ground-floor gallery, to be named the James A. Lebenthal *Timescapes* Gallery; a renovated and redesigned Museum Shop; and new visitor amenities. Conducting the project in phases has allowed

the Museum to remain open to the public throughout the nine-year renovation.

Phase III also addresses the building's landmarked exterior, including completing the replacement of the Museum's windows and French doors, a new South Terrace loggia, and a refurbished entrance for staff and visitors. Like Phase II, we will be filing for a LEED Silver designation, a stringent "green building" standard for Phase III, under the guidance of Ennead Architects.

The Museum's public spaces have also been newly animated. *Starlight*, a brilliant, site-specific LED light sculpture installed in the lobby rotunda, ignites the heart of the Museum. The geometric patterns of this vivid, sustainable grid of light shift as one moves between floors, encouraging visitors to climb the beautifully restored Nathalie Pierrepont Comfort marble staircase. Designed by Cooper Joseph Studio, *Starlight* won 13 design awards to date, including an American Architecture Award. Cooper Joseph Studio, employing a black-and-white color scheme, also designed a temporary café installed in the second-floor Marble Court (a new permanent café and kitchen is part of Phase III) and contemporary furnishings to complement the Imperial Danby marble original to the Museum's Georgian Revival architecture.

We transformed our South Staircase into City Steps, a stimulating journey between floors, with larger-than-life photographs and famous quotations about New York curated from the Museum collection and designed by Pentagram. The North Staircase will be similarly enhanced after the completion of Phase III. And our beautiful Tiffany & Co. Foundation Gallery, designed by acclaimed New York-based architect William T. Georgis, was inaugurated in November 2013 with a fittingly opulent exhibition, *Gilded New York*.

When the Museum renovation is completed in 2015, our entire first floor will be dedicated to a major new signature exhibition, *New York at Its Core*, the first ever to explore the 400-year history of the city. This sweeping, three-gallery exhibition will make use of the latest technology and will examine four characteristics that define New York: diversity, density, money, and creativity. This groundbreaking exhibition is co-curated by Deputy Director and Chief Curator Sarah Henry, Ph.D., the eminent architectural historian Hilary Ballon, Ph.D., and Steven H. Jaffe, Ph.D., an independent curator and historian. Designed by Studio Joseph with technological and interactive components by Local Projects, the exhibition is budgeted at \$14.55 million.

The City Museum renovation has been managed by the New York City Department of Design and Construction (DDC), reflecting the City's ownership of the Museum building.



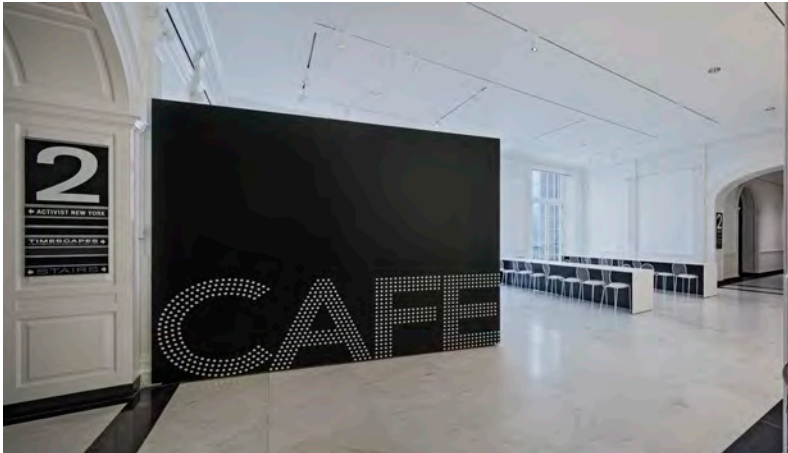
City Steps installed during Phase III of the *Modernization and Expansion Project*.



The project has been overseen internally by *Ronay Menschel* Director Susan Henshaw Jones with project consultants William Raczko and Patricia Zedalis, working closely with the Building Committee of the Museum’s Board of Trustees. The project was designed by Ennead Architects. Hill International has managed the construction, with E.W. Howell serving as the general contractor for Phase III. The renovation brings the Museum into full compliance with City building codes and meets regulations established by the American Association of Museums and the Americans with Disabilities Act.

City funding for Phase III totaled \$22.743 million, with the Museum providing \$2 million for direct construction expenses; the remaining costs for design and all other fees, fit-out, etc., are estimated at \$7.3 million. In June 2013, the Museum was delighted to have been awarded a \$1 million capstone grant from the Upper Manhattan Empowerment Zone to support Phase III and new staff positions that the newly renovated facility will require. Total costs for all three phases amount to \$96 million, of which \$63.1 million was provided by the City of New York, with the remainder contributed by private donors.

The Museum remains deeply grateful to our trustees and to others who have made the renovation possible. Board Chairman James G. Dinan and his wife Elizabeth R. Miller have been exceedingly generous. Major support has also been received from the Puffin Foundation, The Tiffany & Co. Foundation, the Booth Ferris Foundation, the Charina Endowment Fund,



Valerie and Jack Rowe, Tracey and Kenneth Pontarelli, Mitchell S. Steir/Savills Studley, William and Heather Vratots, the Hearst Foundation, the Horace W. Goldsmith Foundation, the Margaret T. Morris Foundation, the Joelson Foundation, the Barker Welfare Foundation, Con Edison, and many others.

From top: Phase III of the Museum’s *Modernization and Expansion Project* provided all new windows for the façade and new marble signs crafted from the same quarry as the original marble for the 1932 building. A stylish temporary café was installed in the second-floor Marble Court during Phase III of the *Modernization and Expansion Project*.

# COLLECTIONS ACCESS & STEWARDSHIP

The Museum has an ongoing commitment to preserve, document, and make accessible our vast collections of iconographic and material culture objects related to the history of New York City. Through a major, multiyear digitization project, we are providing the public with access to many previously hidden treasures in the collections, with a level of connoisseurship, scholarship, and analysis that has animated the public's understanding of the city and its people.

During FY2013 and FY2014, the City Museum saw vigorous activity in collections management and received generous support to accomplish projects with long-term impact for our audiences. To accommodate Phase III of the *Modernization and Expansion Project*, our third-floor "period alcoves" were deinstalled. Unchanged since the 1940s, these six rooms contained furnishings, as well as lighting fixtures, columns, window casings, and other architectural elements.

Preparing and transporting these historical objects to our Brooklyn Collections Storage facility was a tremendous effort, successfully completed.

Other collections, including furniture, ceramics, newspapers, and theater materials, were inventoried to ensure that every object had an accurate record in the Museum's database—collections were assessed to analyze objects for their relevance to the Museum's mission, condition, and prospects for exhibition. We also continued inventory and assessment of our substantial costume collection, which features women's, men's, and children's garments and accessories. With an estimated 750,000 objects in total—from dance cards and menus to a police wagon and streetcar—the Museum now has records for about half a million, and during this period, 38,623 objects were cataloged.

As part of this ongoing work, we created nearly 56,000 digital images expanding public and scholarly access to our holdings. The Institute of Museum and Library Services (IMLS) awarded a \$150,000 grant to digitize our theater production photographs; and IMLS and the Henry Luce Foundation awarded \$150,000 grants for the digitization and cataloging of our renowned silver collection, one of the finest collections of American silver in the nation. A grant from the Gladys Kriebel Delmas Foundation also provided support to process exhibition records dating back to the founding of the Museum.



Left: Helyn Eby playing the girl in the Century Clock for the opening number of "Midnight Revue," 1920. Photograph, gelatin silver print. (48.210.1681 unknown). Right: Loving Cup, Marked by William Thomson, New York, 1842, Silver. Museum of the City of New York, 40.84.

## MCNY.ORG RELAUNCH

During the biennial period, the City Museum redesigned and relaunched its website [www.mcny.org](http://www.mcny.org) supported by major grants from the Altman Foundation and the IMLS. The vastly improved, flexible, and streamlined site debuted on September 3, 2013. With expanded features, greater functionality, easier navigation, and consistent brand treatment across the platform, the new website has dramatically enhanced and increased the engagement of our online audience. Now, visitors can quickly see what's happening daily at the Museum, get directions, purchase advance tickets, watch videos and listen to podcasts, enjoy virtual exhibitions with multimedia components, and even interact with and share website content. And our education programs have broadened their reach through downloadable teacher resource guides, lesson plans, and access to primary sources via our Collections Portal.

All of these digital enhancements have contributed to a 30% increase in foot traffic for exhibitions and public programs, 100% increase in online sales, 25% more revenue from rights and reproductions, and a 100% increase in our email list and in social media participation. Improved back-end features assist the Museum in collecting and analyzing visitor data. The new website operates on an open-source Content Management System (CMS), enabling us to update website features more easily, regularly, and cost-effectively.

Since 2008, the Museum has raised over \$3.5 million to develop and launch web-based digital assets, including [www.mcny.org](http://www.mcny.org), exhibition-specific “microsites,” and a user-friendly digital Collections Portal with access to more than 150,000 images from the Museum's rich collections of New York

City iconography. In addition to supporting the website redesign, in 2013 the Altman Foundation provided a two-year, \$200,000 capacity building grant to enable the Museum to leverage these newly developed digital assets and to expand our digital staff, including hiring Jenny Shalant, our first Director of Digital.

Jenny Shalant, the Museum's new Director of Digital



In collaboration with the Queens Museum and the Queens Public Library, we processed and created a joint finding aid for our respective collections on the New York World's Fairs, a project supported by a \$130,000 grant from the Council on Library and Information Resources (CLIR); and we received grants totaling \$280,000 from the Landmarks Preservation Commission (LPC) on the first phase of a project to catalogue, digitize, and create a publicly accessible database for New York City's archeological collections. The Museum also was awarded a \$125,000 grant from the National Endowment for the Humanities (NEH) to process, digitize, catalog, and rehouse our ephemera collections containing pamphlets, invitations, medals, sashes, and more.

We expanded our online resources with the launch of the “Catablog,” posting finding aids for research and scholarly access to previously inaccessible archival collections, which drew 12,694 visits. Additionally, our weekly blog, where collections staff write about objects and projects of interest, attracted 192,924 visits, and our Collections Portal tracked more than 3 million page views during the period.

In an important “first,” the Board of Trustees approved a collecting plan for photography, with more plans for other areas to follow. Conservation projects included restoring various works on view in the exhibitions *Gilded New York*, *Marine Paintings from the Permanent Collection*, and *City as Canvas*, as well as the completion of a three-year conservation project funded by the NEH.

During this period, the Museum received a number of significant gifts, including a collection of photographs by Jack Stewart documenting early graffiti writing, a portfolio of Coney Island photographs by Aaron Rose, materials from the office of Mayor Ed Koch, Studio 54 ephemera, and a deck chair from the RMS *Titanic*.

# FREDERICK A.O. SCHWARZ CHILDREN'S CENTER

Education is at the core of the Museum's mission. During the 2012–13 and 2013–14 school years, we welcomed 76,380 schoolchildren and their teachers and families—a new record—for programming that brought New York's history to life, while making the most of the refurbished Frederick A.O. Schwarz Children's Center and exhibitions on view.

For elementary, middle, and high school students, we conducted field trips on a variety of topics, including "Picturing New York City History: Highlights of the Museum," "Manhatta: The Lenape and the Land," "Life in New Amsterdam," and "Who is New York? Mapping Immigration Then and Now." These content-rich experiences supported New York State social studies standards and were aligned with the Common Core. Students engaged with primary sources through inquiry-based discussion and activities facilitated by Museum educators.

Our out-of-school-time offerings included *I Spy New York: Capturing the City Through the Camera*. Through this new, six-session course, elementary school students learned photography basics and how to capture images of New York City's buildings, parks, and people from Lissa Rivera, a professional photographer in the Museum's digital lab, and Maggie Bordonaro, our Fellow for Excellence in Museum Education. The program culminated in an exhibition of student work.

A total of 700 students participated over FY2013–14 in *New York City History Day*, a citywide independent research contest for grades 6–12. This program reinvigorates the traditional social studies curriculum by engaging students and teachers in the discovery and interpretation of history. With guidance from *History Day* Manager, Stephanie Dueño, students formatted their research into one of five categories: exhibit boards, documentaries, websites, papers, and performances. The program culminates in a *New York City History Day* contest hosted by the Museum: 345 students attended the FY2013 event held on March 11, 2013, with 63 students advancing to the state competition and 12 entries advancing to the *National History Day* competition. The FY2014 contest day, held on March 23, 2014, was attended by 351 students, with 63 students advancing to state and 9 entries advancing to *National History Day*.

*Saturday Academy*, a partnership with the Gilder-Lehrman Institute of American History and made possible by the Charina Foundation, is a free, six-session program that offered 975 students American History enrichment classes and SAT preparation. Most recently, 95 students took a practice SAT exam on the last day of the program, and 56 students (65%) improved their scores! The average improved score was 108.22 points and 39% of students who improved their scores had an increase of 120+ points. Courses in American History during FY2013–14, led

by experts, include "Equality Now! The History of Social Activism in New York City," "Photography in America: Modern History through the Lens," and "From Epidemics to Healthcare Reform: The History of American Medicine."

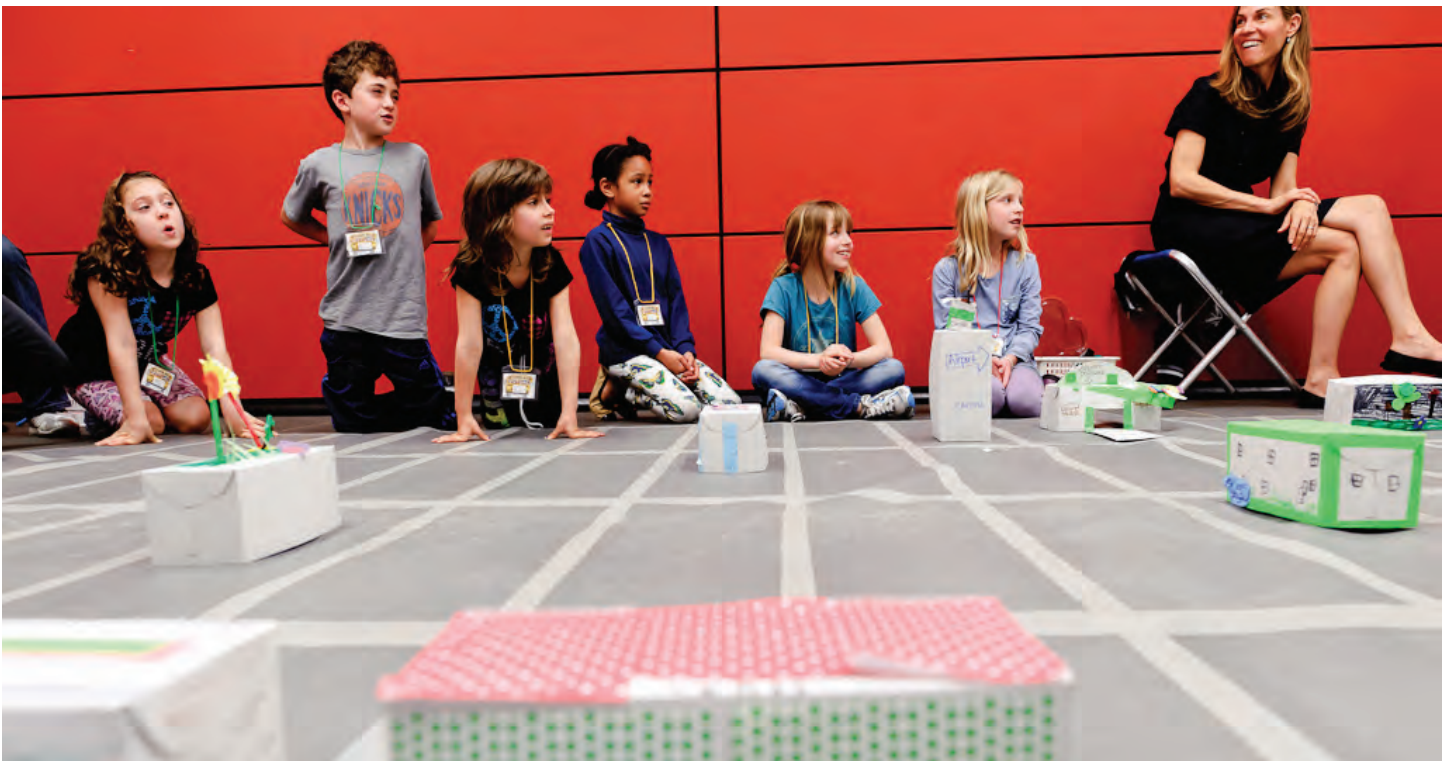
In February 2014, the Schwarz Center launched *Surpass!*, a pilot program designed to help high school students from Central and East Harlem and the South Bronx pass the U.S. History & Government Regents exam, a requirement to obtain a high school diploma. Failure rates in New York City are alarmingly high, with 31% of students failing the exam. Schwarz Center educator Joanna Steinberg created a rigorous after-school tutorial program working with local high schools, and 27 students who had previously failed the exam or were at risk of failing completed the program. These students made a substantial commitment, attending two classes per week from February through May. Through interaction with authentic source material from the Museum's exhibitions and collections, they gained a deeper understanding of core topics in American history. They honed their test-taking skills, including analyzing and interpreting primary sources, and participated in writing exercises and practice exams. As a direct result of *Surpass!*, 23 out of 27 participants passed the History Regents, and 8 seniors were able to graduate from high school. It was immensely gratifying to see these students break the cycle of failure and move forward on the path to graduation. This spectacularly successful program, which is literally changing lives, will be expanded in FY2015.

In summer 2013, the Schwarz Center also launched an internship program for young adults from underserved communities, made possible by a grant from the Pinkerton Foundation. It provided intensive training in museum pedagogy for at-risk young adults, ages 17 to 22, who were working toward their

Students participating in a Schwarz Center field trip.







Students participating in "The Grid: Urban Planning in New York City."

GED or in need of career guidance. Partnering with the Stanley M. Isaacs Neighborhood Center in East Harlem, we recruited 13 students for the pilot program. Over four months, interns received mentoring and training to lead the Museum's summer and family programs, gaining authentic teaching experience and developing valuable life skills, including public speaking, working with special-needs visitors, and successfully collaborating with their peers.

The successful internship program was repeated in summer 2014 with 12 young adults participating. The Museum has a special commitment to serving our home neighborhood of East Harlem, and through this program, we have expanded our reach and enhanced learning opportunities for young adults in our local community.

*Family Programs* engaged 7,005 children and their parents and caregivers in free, hands-on art and history workshops and family-friendly exhibition tours, which enabled them to explore the city's multicultural history and to employ their creative energies in a welcoming learning environment. The New York City Department of Homeless Services (DHS) continued to be a valued partner, bringing homeless families to participate in these programs alongside other families, free of the social stigma associated with homelessness. Antonio Rodriguez of the DHS reported on the positive impact of our programs on these families, noting that "*Family Programs* teach youth how to foster their creativity and how to use the arts to develop positive relationships with peers, with parents, and with shelter staff...I have seen firsthand the positive effects they have had on youth from shelters, and seen the positive interactions they inspired."

Teachers were the focus of our extensive *Professional Development* offerings, which served 5,879 educators and included P-Credit Courses (36-hour, for-credit), workshops, lectures, and open houses relating to exhibitions on view. Highlights were two annual *Teaching Social Activism* conferences, which drew upon **Activist New York** and were supported by the Puffin Foundation. Free lectures and open houses led by eminent historians and curators included topics such as "Freedom of the Press from Colonial Times to Today" with Dr. Angelo Angelis, "Civil Rights and Segregation" with Dr. Kris Burnell, and "Post-Sandy Photography" with Sean Corcoran. Additional offerings for the general adult public included group tours led by knowledgeable "Museum Scholars" (Ph.D. candidates from local universities), serving 7,602 participants. Tours in FY2014 included *Activist New York* and *The Museum Inside and Out: Architecture Tour*.

All of the Schwarz Center's offerings were supported by a committee of dedicated Co-Chairs comprised of Museum trustees and donors with a passion for museum education. The Schwarz Center committee included trustees Tracey Pontarelli, Kathy Prounis, Ann Spence, and Valerie Rowe, as well as Lisa Abel, Vanya Desai, Polly Merrill, and Paula Zakaria. They raised funds and awareness for the Center and supported a Fellow in Museum Excellence, a two-year fellowship for young museum educators beginning their careers. Maggie Bordonaro was selected as the Center's Fellow for FY2013–14. Of her experience, she said, "The ambitious and varied programming offered by the Schwarz Center has enabled me to gain experience in all facets of a museum education department, including teaching field trips, planning curricula, doing outreach in the community, and collaborating with my fellow educators. The fellowship has reinforced and solidified my desire to work in the field of museum education."

# PUBLICATIONS

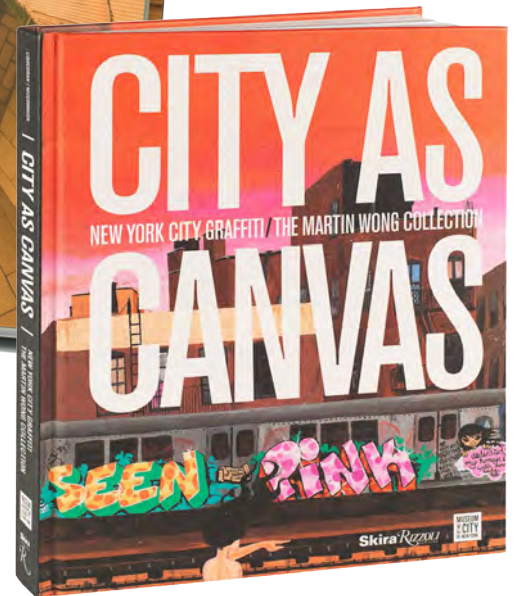
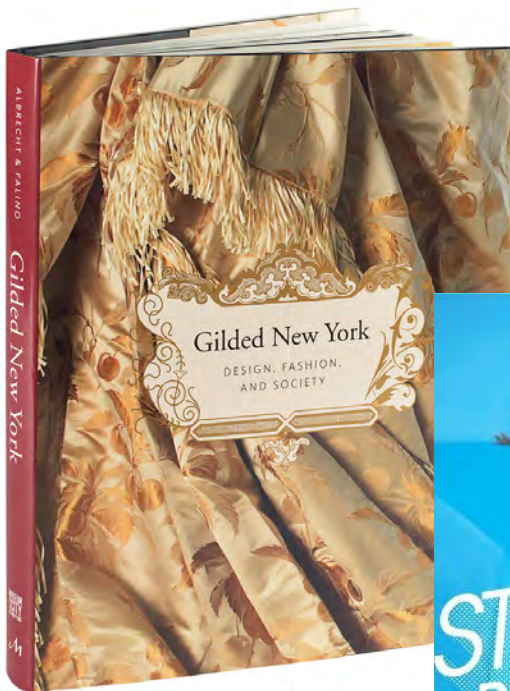
During FY2013 and FY2014, the City Museum released four publications in conjunction with major exhibitions. *Capital of Capital: Money, Banking, and Power in New York City, 1784–2012*, co-authored by Steven H. Jaffe, an independent curator and historian, and Jessica Lautin, one of the Museum’s Andrew W. Mellon Postdoctoral Curatorial Fellows, was co-published by the Museum and Columbia University Press and made possible by a grant from Citigroup. The Museum curated a related exhibition and published this book on the occasion of Citi’s 200<sup>th</sup> anniversary. Distinguished financial historian and economist Robert E. Wright called the book “as beautifully written as it is exquisitely illustrated.”

*Stephen Burrows: When Fashion Danced* was edited by Italian-based fashion journalist Daniela Morera with contributions by Phyllis Magidson, Elizabeth Farran Tozer Curator of Costumes and Textiles, noted fashion writer and critic Glenn O’Brien, and fashion historian and commentator Laird Persson-Borrelli, and co-published by Skira Rizzoli in conjunction with the Museum’s major retrospective of the innovative designer’s career. This long-overdue book, richly illustrated with photographs and many never-before-seen drawings, shows that Burrows was not only the first internationally recognized African-American designer

but also a great innovator who revolutionized the American fashion industry and helped define the look of a generation.

*Gilded New York: Design, Fashion, and Society*, edited by Donald Albrecht, Curator of Architecture and Design, and guest curator Jeannine Falino, with essays by Phyllis Magidson, Susan Johnson, and Thomas Mellins, and co-published by The Monacelli Press, was praised by *Elle Decor* as “showcas[ing] the lavish furnishings, clothing, and interiors of a new elite whose love of over-the-top style continues to influence our culture.” It celebrated the opening of the Museum’s new Tiffany & Co. Foundation Gallery and its inaugural exhibition, ***Gilded New York***.

*City as Canvas: New York City Graffiti / The Martin Wong Collection* traces the origins of urban self-expression and the era of “outlaw” street art in New York, which primed the floodgates for graffiti art to spread worldwide. Authored by Carlo McCormick and Sean Corcoran, Curator of Prints and Photographs, with contributions by Lee Quinones, Sacha Jenkins, and Christopher “DAZE” Ellis, it was co-published by the Museum and Skira Rizzoli. Showcasing Wong’s enormous graffiti art collection, *City as Canvas* contains previously unpublished works—paintings, black books, and photographs—created by artists in his circle, including such



celebrated figures as Futura 2000, LADY PINK, and Keith Haring. *The New York Times* called it an “important contribution to the scholarship of public art.”

In addition, we published three issues of the Museum’s new and award-winning scholarly journal, *City Courant*, edited by Elizabeth Rohn Jeffe and designed by Pure + Applied. *The Courant’s* Winter 2013 edition was honored by the American Alliance of Museums with a first-prize award for design in its scholarly journal category.

*A Guide to Guastavino in New York City* was written by Maggie Redfern and John Ochsendorf in conjunction with the City Museum exhibition ***Palaces for the People: Guastavino and the Art of Structural Tile***. The mini-book was made possible by a generous grant from the Jerome L. Greene Foundation. Lavishly illustrated in full color and called an “invaluable accompaniment” to the exhibition by *The New York Times*, it maps the precise locations of 225 Guastavino projects across the five boroughs.

## FUNDER SPOTLIGHT: ANDREW W. MELLON FOUNDATION

In June 2014, the Andrew W. Mellon Foundation renewed its support for a curatorial fellowship program with a grant of \$800,000. This generous grant allows the City Museum to offer two-year residencies to four postdoctoral fellows in the fields of architecture, urbanism, the decorative and fine arts, and political or economics history over a five-year period. Fellows receive training in curatorial best practices and experience the full spectrum of curator responsibilities, including the care and handling of objects, cataloging and conservation, installing exhibitions

and presenting gallery talks, as well as budgeting, donor cultivation, public relations, and museum education. Mellon Fellows conduct research and special projects utilizing the Museum’s holdings, and contribute to the documentation and interpretation of collections, planning of temporary exhibitions, and helping to develop the Museum’s forthcoming signature exhibition ***New York at Its Core***. In return, the Mellon Fellowships promote cross-disciplinary scholarship about the city while providing new career links between the academy and the museum

field, particularly for young scholars in fields that have not traditionally been encouraged to enter museum work.

The Mellon Foundation grant also supports a new Predoctoral Museum Education Fellowship, a pilot program for graduate students in history to be launched in 2015. Providing for six fellowships over two years, participants will apprentice with educators from the Museum’s Frederick A.O. Schwarz Children’s Center to help create curriculum and content for student field trips, out-of-school-time programs, adult group tours, and professional development programs for New York City teachers. These fellowships will give participants an invaluable early opportunity to improve their pedagogical and communication skills with a wide range of audiences. Mellon Fellowship candidates are identified through local and national searches announced via universities and professional associations, such as the American Studies Association, the Organization of American Historians, the American Association of Museums, the Urban History Association, the National Council on Public History, and the College Art Association.

Dr. Stephen Petrus, Andrew W. Mellon Foundation Postdoctoral Curatorial Fellow



# PUBLIC PROGRAMS

The City Museum's public programs explore New York's history and character, connecting past, present, and future. Through lectures, films, panel discussions, live performances, and walking tours, we expand the conversations that begin in our galleries and provide a neutral forum to engage with current issues facing the city—during FY2013 and FY2014, the Museum welcomed 12,299 visitors to 179 programs.

Highlights included *New York After the Storm*, a panel discussion led by *New York Times* architecture critic Michael Kimmelman in the wake of hurricane Sandy. This filled-to-capacity event was the first in a series that considered repercussions of the storm for New York in different dimensions—politically, economically, architecturally—and inspired the Museum's juried exhibition *Rising Waters: Photographs of Sandy*.

Our blockbuster *Making Room: New Models for Housing New Yorkers* set the stage for a timely discussion among New York City housing officials, urban planners, and the winner of the Bloomberg Administration's adAPT competition to design "micro-apartments" for the city. From *Bicycle Advocacy to CitiBike: A Recent History of Bicycling in NYC*, a sold-out program in conjunction with *Activist New York*, drew over 200 grassroots organizers, biking experts, and enthusiasts for a lively, PechaKucha-style forum of short presentations—timed with a bicycle bell.

History buffs flocked to the Museum for *The Civil War Draft Riots at 150*, a special event remembering the largest civil insurrection in U.S. history as depicted by panelists documentary filmmaker Ric Burns, novelist Kevin Baker, and historian Joshua Brown.

New York's evolving sense of style was the topic of two hit programs: *Stephen Burrows Signature Styles*, a freewheeling conversation among fashion designers Anna Sui, Isabel Toledo, and other fashion elite in conjunction with *Stephen Burrows: When Fashion Danced*; and *Ada Louise Huxtable and the Shape of New York*, a panel discussion remembering the widely influential thinker and writer on the city's built environment, co-sponsored with the Architectural League of New York and the Paul Milstein Center for Real Estate, Columbia University.

On a guided tour of upper Manhattan and the Bronx, several dozen New Yorkers enjoyed architectural landmarks created

by Rafael Guastavino and company, one of many programs associated with *Palaces for the People: Guastavino and the Art of Structural Tile* and generously supported by the Consulate General of Spain in New York. *City as Canvas: Graffiti Art from the Martin Wong Collection* addressed another dynamic, if controversial, chapter in New York's built environment as documented by legendary photographers Martha Cooper, Henry Chalfant, Flint Gennari, and Jon Naar, our panelists for *On the Front Lines: Graffiti's Documenters*—this standing-room-only event, co-sponsored by the International Center of Photography, drew a young, diverse audience and was publicized almost exclusively on Instagram and other social media.

Below: *Making Room: New Models for Housing New Yorkers*



# IN MEMORIAM

With deepest gratitude, the Museum of the City of New York remembers the lives and loyal service of two of our most devoted supporters, longtime Trustees Jeremy Biggs and Jim Lebenthal.

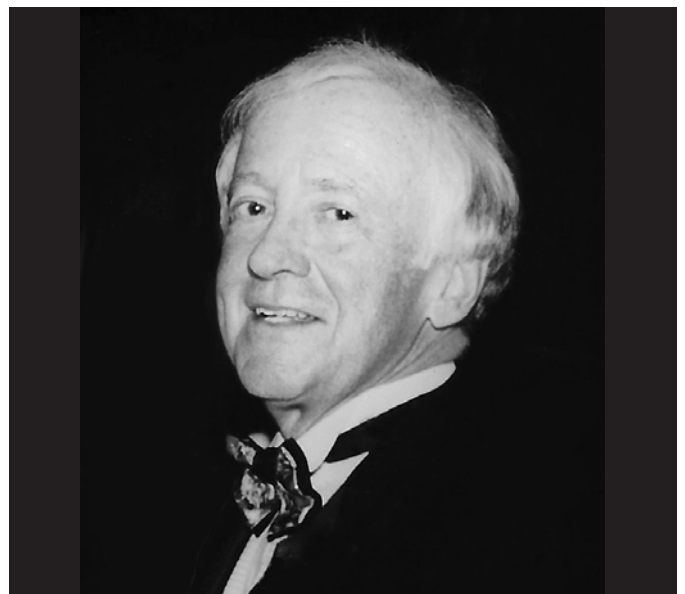
Jeremy, a trustee of the City Museum from 1999 to 2014, played a pivotal leadership role during a period of institutional transformation and was an early and visionary supporter of the Museum's \$96 million *Modernization and Expansion Project*. His willingness to lead time and again stimulated generosity from others. Jeremy's wise advice and leadership as Co-Chair of the Finance and Budget Committee and as a member of the Investment Committee was invaluable. He supported the development of *Timescapes*, our 22-minute biography of the city, and contributed to the establishment and success of the annual *Cabaret!* gala. A Yale University graduate, Biggs co-founded the investment firm Davis, Palmer and Biggs, and he served for many years on the boards of Fiduciary Trust Company International and numerous mutual funds. A philanthropic leader, he also served as Chairman of the Union Settlement Association in East Harlem, board member of The Royal Oak Foundation, and President and Chairman Emeritus of Saint James School in Maryland.

Jim Lebenthal, a trustee of the City Museum from 1996 to 2014, is remembered for his kindness, irrepressible optimism, and ability to galvanize enthusiasm among our leadership. His enormous contributions to the Museum will be recognized through the soon to be inaugurated James A. Lebenthal *Timescapes* Gallery. He served on the Executive Committee from 2005 and chaired the Marketing and Communications Committee—he made us all believers in the value of advertising. A Princeton University graduate, Lebenthal is best known in the financial world as President and Chairman of Lebenthal & Company, a firm founded by his parents in 1925, and for successfully championing decades of investment in “munis”—tax-free municipal bonds funding New York City's great public works, from sewers and subways to schools and bridges.

The City Museum sorely misses their friendship and counsel.



James A. Lebenthal (1928–2014)



Jeremy Biggs (1935–2015)

# LOUIS AUCHINCLOSS PRIZE

The *Louis Auchincloss Prize* honors Louis Auchincloss (1917–2010) for his many years of service to the Museum of the City of New York as well as for his literary contributions that established him as one of the leading American novelists of the 20<sup>th</sup> and 21<sup>st</sup> centuries. It is presented annually to writers and artists whose work is inspired by and enhances the five boroughs of New York City.

Among these luminaries was our 2012 honoree, Lynne Meadow, Artistic Director of Manhattan Theatre Club (MTC). Over the past four decades, MTC, under Meadow’s visionary leadership, has premiered some of the most important works of American theatre in productions as broad and diverse as New York City itself—including *Crimes of the Heart*, *Doubt*, *Proof*, and *The Piano Lesson*—with six Pulitzer Prize–winning plays and eighteen Tony Awards to its credit. The presentation of the *Louis Auchincloss Prize* to her on October 22, 2012, featured a performance by Bebe Neuwirth and a special appearance by celebrated MTC acting alums, Jill Eikenberry and Michael Tucker, who spoke with admiration about the sixth recipient of the Prize: “Lynne Meadow has been integral to making the theatre in New York City, and in the world, what it is today. There are two particular qualities that have made her so successful—her astute eye for talent and her unique ability to nurture and develop that talent.”

City Museum Chairman James G. Dinan, Bruno A. Quinson, Vice Chairman of the Board and Chairman of the *Louis Auchincloss Prize*, Museum Trustee Laura Lofaro Freeman,



Susan Henshaw Jones, Board Chairman James G. Dinan, Michael Tucker, Lynne Meadow, Bebe Neuwirth, Jill Eikenberry, and Board Vice Chair Bruno A. Quinson at the 2012 *Louis Auchincloss Prize* Presentation.

Andrew Auchincloss, and 2009 *Louis Auchincloss Prize* recipient Sheldon Harnick presented the Museum’s seventh *Louis Auchincloss Prize* to beloved composer and lyricist Stephen Sondheim at the Museum’s annual *Cabaret!* gala on November 19, 2013. A native New Yorker, Sondheim is an artistic genius who has redefined American musical theatre. He wrote the lyrics for *West Side Story* and *Gypsy*, and music and lyrics for such seminal works as *A Funny Thing Happened on the Way to the Forum*, *Company*, *A Little Night Music*, *Sunday in the Park with George*, *Sweeney Todd*, and *Into the Woods*. As Mr. Quinson said that evening: “What Stephen Sondheim has given to the culture of New York is so much more than great music and great theatre. His work shows that he was not motivated by a need for simply the next hit, that he strove for and achieved new artistic excellence. He has raised the bar for the American musical theatre. He has created a body of work for artists all around the globe to perform, and for students all around the globe to study, sing, and read. And when they sing Sondheim or think about Sondheim, they think about Broadway, because Sondheim is a Broadway baby. And we’re so grateful that he is.”

Among his many honors, Sondheim has won Tony Awards, the Pulitzer Prize for Drama, the Academy Award, Kennedy Center Honors Lifetime Achievement Award, and the American Academy of Arts and Letters’ Gold Medal for Music. The Museum of the City of New York was exceedingly proud to add our *Louis Auchincloss Prize* to this list.



James G. Dinan, Sheldon Harnick, Stephen Sondheim, and City Museum Trustees Laura Lofaro Freeman and Bruno A. Quinson at the 2013 *Louis Auchincloss Prize* presentation.

# CONTRIBUTED & EARNED INCOME

In FY2013, the City Museum's contributed and earned income totaled \$15,449,994, a 10% increase from FY2012. Contributed income increased by 41% in the same period. Thanks to continuing cost controls and careful expense planning, the Museum finished the fiscal year with an operating surplus and continued its record of effective financial management, spending 74% of its budget on programming against 22% on fundraising and administration.

In FY2014, contributed and earned income totaled \$15,297,639. The Museum ended FY2014 with an operating surplus of \$1,497,504 and spent 72% of its budget on programming and 25% on management and fundraising. Although expenses for management and fundraising showed little increase, program expenses were significantly less due to the absence of expenses related to the Museum's management of the South Street Seaport Museum. We ended our agreement with the City to manage the Seaport Museum in July 2013.

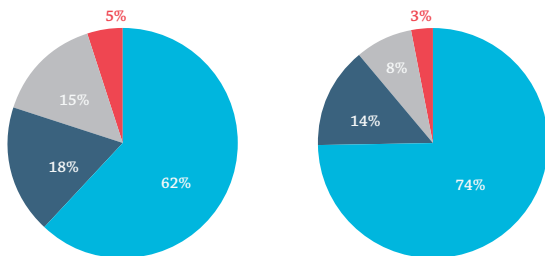
In FY2013 and FY2014, the Museum was awarded major grants and received significant contributions for the *Modernization and*

*Expansion Project* and for restricted projects. These included an anonymous pledge of \$2 million for the Museum's upcoming core exhibition; a \$1 million capstone grant from the Upper Manhattan Empowerment Zone for the third phase of the capital project; a \$500,000 grant from the Puffin Foundation to establish an endowment to support a curator and programming for the Puffin Foundation Gallery; and a renewal grant of \$800,000 from the Andrew W. Mellon Foundation for a postdoctoral curatorial fellowship program and a new pilot program for predoctoral fellows. Our website redesign and funding for new staff to leverage new digital assets were made possible by grants totaling \$300,000 from the Altman Foundation. A \$150,000 grant from the Institute of Museum and Library Services (IMLS) also supported the website redesign project.

The Museum's upcoming exhibition on the pioneering social reformer and photojournalist Jacob A. Riis was awarded a \$150,000 grant from the Terra Foundation for American Art and a \$221,103 grant from the National Endowment for the Humanities (NEH).

## FY2013 SOURCES OF SUPPORT & REVENUE

Contributed Income and Services (62%)	\$9,591,548
Special Events (18%)	\$2,733,322
Earned Income (15%)	\$2,301,470
In-kind Contributions (5%)	\$823,654
<b>TOTAL</b>	<b>\$15,449,994</b>

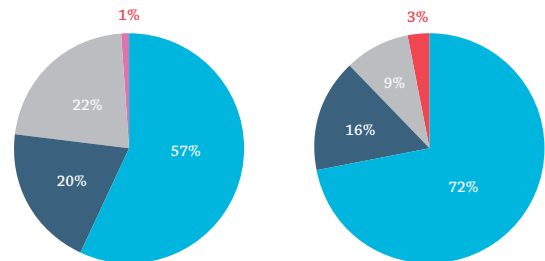


## FY2013 EXPENSES

Programming (74%)	11,399,484
Fundraising (14%)	2,216,099
General Administrative (8%)	1,201,681
Capital (3%)	521,141
<b>TOTAL</b>	<b>\$15,338,405</b>

## FY2014 SOURCES OF SUPPORT & REVENUE

Contributed Income and Services (57%)	\$8,711,069
Special Events (20%)	\$2,990,985
Earned Income (22%)	\$3,400,015
In-kind Contributions (1%)	\$195,570
<b>TOTAL</b>	<b>\$15,297,639</b>

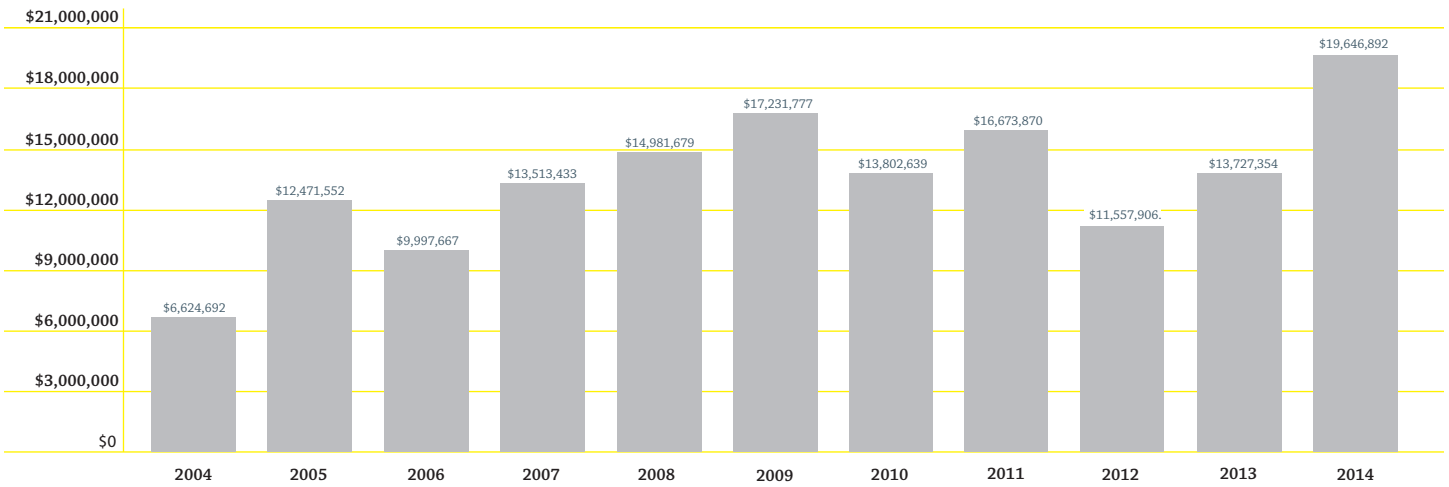


## FY2014 EXPENSES

Programming (72%)	\$9,911,290
Fundraising (16%)	\$2,220,382
General Administrative (9%)	\$1,300,964
Capital (3%)	\$367,499
<b>TOTAL</b>	<b>\$13,800,135</b>

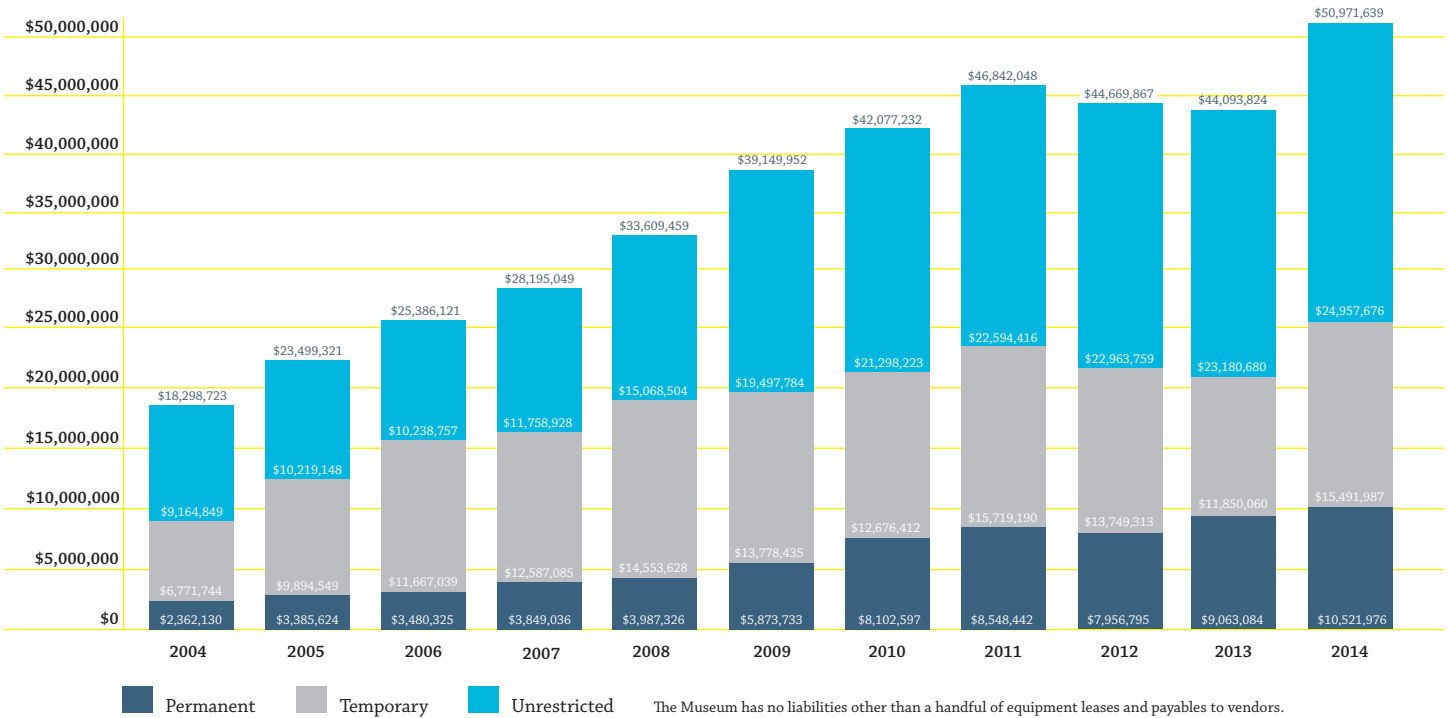
## FY2004-FY2012 TOTAL REVENUE

TOTAL REVENUE



## FY2004-FY2014 NET ASSETS BY TYPE

TOTAL NET ASSETS



The Museum has no liabilities other than a handful of equipment leases and payables to vendors.

The Museum also received a \$193,000 grant from the Puffin Foundation to support improvements to the ongoing *Activist New York* exhibition and for an upcoming show on New York's Yiddish Theater.

Our multi-year digitization and collection access project received several grants. These included a \$150,000 grant from the IMLS to digitize production photographs from our

renowned Theater Collection; a \$150,000 grant from the Henry Luce Foundation to digitize and catalog our collection of New York silver; and a \$125,000 grant from the NEH to digitize, catalog, and rehouse our ephemera collections. Upon completion, these collections will be made accessible to the public on our Collections Portal at [www.mncy.org](http://www.mncy.org).

Additional highlights of contributed income over the two-year period include a 54% increase in the *Alexander Hamilton Circle* patrons' program, a 5% increase in Membership, and a 14% increase in income from various special events.



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 Anne Van Rensselaer  
 Bronson van Wyck  
 Carla and Roland Villacorta  
 Elizabeth Villar  
 Eric Villency  
 Enzo Viscusi  
 W.P. Carey  
 Jeanette Sarkisian Wagner  
 Cynthia Wainwright and Stephen Berger  
 John G. Waite Associates, Architects  
 Wales Hotel Partners  
 Vicky Ward  
 Stacey and Jeffrey Weber  
 Deborah Norville and Karl Wellner  
 Wendy Evans Joseph  
 Deborah Wexler  
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 Erwin A. Zeuschner  
 Sara Zilkha  
 Bettina Zilkha  
 Isabelle N. Zottos

**\$1,000 and above**

**IN-KIND GIFTS AND SERVICES**

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 Giorgio Armani Corporation  
 Bradford Renaissance Portraits  
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**PUBLIC SUPPORT**

The Honorable Daniel R. Garodnick, New York  
 City Council, District 4  
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 New York State Council on the Arts  
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*We have made every effort to list City Museum donors accurately. If your name is not listed as you wish, or if you notice an inaccuracy, please contact the Development Office at (917) 492-3321, or contact Anna Callahan, Development Associate, at [acallahan@mcny.org](mailto:acallahan@mcny.org).*

In addition to those listed, the Museum is most grateful to the 2,980 donors whose gifts of \$1 to \$999 also helped to make our work possible.

# SPECIAL EVENTS

## Chairman's Leadership Award

Since 1996, the Museum of the City of New York has honored outstanding companies and their leaders in recognition of exceptional contributions to the life and well-being of New York City. On June 10, 2013, the Museum was proud to present its *Chairman's Leadership Award* to AVIS Budget Group and, on their behalf, to Chairman and Chief Executive Officer, Ronald L. Nelson. The festive evening was attended by over 400 guests and raised more than \$1.2 million for the Museum's general operations. On June 5, 2014, the *Chairman's Leadership Award* honored Wyndham Worldwide and Chairman and Chief Executive Officer, Stephen P. Holmes. At a gala dinner at the Museum, 440 guests saluted the company. The event raised over \$1.3 million for the Museum.

- 1) John Rumely, 2014 Honoree Stephen P. Holmes, Bonnie Holmes, Susan Henshaw Jones, Arthur J. Rosner, and Connie Rosner
- 2) Board Chairman James G. Dinan, Stephen P. Holmes, and James E. Buckman
- 3) 2013 *Chairman's Leadership Award* Honoree Ronald L. Nelson with James E. Buckman
- 4) Elizabeth R. Jeffe, Robert A. Jeffe with guests at the 2014 *Chairman's Leadership Award Dinner*
- 5) Tracey Pontarelli and Kenneth A. Pontarelli





## Cabaret!

The Museum's annual *Cabaret!* gala, held on November 11, 2012, featured a performance by the celebrated husband and wife duo Eric Comstock and Barbara Fasano. Attended by 140 guests and raising \$180,000, the lively party was sponsored by Withers Bergman and featured a rousing performance of *Helluva Town: A New York Soundtrack*. Broadway legend and lifelong New Yorker, Stephen Sondheim, was presented with the Museum's *Louis Auchincloss Prize* at the *Cabaret!* gala on November 19, 2013, which also featured a performance of Sondheim's greatest hits by a cast of Broadway stars, including Tony Award winner Judy Kaye. Withers Bergman once again sponsored the evening, which was attended by 230 guests and raised over \$310,000, our most successful *Cabaret!* to date.

- 1) Marvin and Mary Davidson, Eric Comstock, Barbara Fasano, and Friederike Biggs
- 2) Jim and Betty Lebenthal with Sylvia Hemingway
- 3) John W. Rowe, James E. Buckman, Nancy Buckman with Trustee Valerie Rowe
- 4) 2013 *Louis Auchincloss Prize* Recipient Stephen Sondheim with Blake and Andrew Auchincloss
- 5) Kym McClain and David Guin



## Winter Ball

The Director's Council held its annual *Winter Ball* in the Ballroom of The Pierre on February 20, 2013. Sponsored by Carolina Herrera, the black-tie event was attended by 460 guests and raised \$550,000. Dennis Basso generously sponsored the February 19, 2014, *Winter Ball*, again held at The Pierre where over 480 guests enjoyed dinner and dancing at a special evening that raised \$575,000 for the Museum.

- 6) Alexandra Lebenthal and Jay Diamond
- 7) Susan Henshaw Jones and the Director's Council Chairmen at *The Winter Ball*
- 8) Renee Rockefeller, Charles Ayres, Tory Burch, and Mark F. Gilbertson
- 9) Annabelle and Gregory Fowlkes with William C. and Heather Vratros



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## Spring Symposium & Luncheon

Interior designer Miles Redd and fashion designer Stephen Burrows—in conversation with Fern Mallis, the creator of New York’s “Fashion Week”—were the featured speakers at the June 13, 2013, *Spring Symposium & Luncheon*, sponsored by 1stdibs. Over 370 guests attended the annual event that celebrates the city’s leadership role in design, and which raised \$282,000 for the Museum. The lecture was followed by a delightful luncheon on the Museum’s Fifth Avenue Terrace. The May 20, 2014, *Spring Symposium & Luncheon* featured a dialogue with architect William T. Georgis and interior decorator Alexis Hampton moderated by Donald Albrecht, the Museum’s Curator of Architecture and Design and a leading expert on 20<sup>th</sup>-century architecture and design. The lecture was preceded by a reception and book signing with the featured speakers, both members of the AD100, and followed by a seated luncheon for 265 guests. 1stdibs and the New York Design Center co-sponsored the event, which featured a curated benefit sale of design items on 1stdibs.com and in total raised \$276,000 for the Museum.

- 1) *Spring Symposium & Luncheon* Co-Chair Elizabeth R. Miller and friends
- 2) Phyllis Magidson, *Elizabeth Farran Tozer Curator of Costumes and Textiles*, with Fern Mallis, Stephen Burrows, Miles Redd, and Susan Henshaw Jones
- 3) Elizabeth Farran Tozer, Linda Hoffman, and Diane van Amerongen
- 4) Donald Albrecht, Alexa Hampton, Michael Bruno, Jim Druckman, Susan Henshaw Jones, and William T. Georgis
- 5) *Spring Lecture Symposium* Co-Chairs and Museum Trustees Ann Spence, Tracey Pontarelli, and Kathy Pronis

## New York After Dark

*New York After Dark*, the Director’s Council annual fall cocktail party held on October 9, 2012, was attended by 440 guests and raised \$320,000. Graff and Badgley Mischka graciously sponsored the event, which, due to the Museum’s ongoing renovation, was held in the Pool Room of the Four Seasons. Three distinguished New Yorkers were honored for their contributions to the city: Eric Javits Jr., Celerie Kemble, and Allison Rockefeller. The Pool Room once again provided a glamorous setting for the 2013 Director’s Council party, held on October 8 and sponsored by Graff and Oscar de la Renta. Attended by 480 guests and raising \$380,000, the event honored Calvert Moore, a longtime Chairman of the Director’s Council, and Museum Trustee and Director’s Council Chairman Burwell Schorr. The late Cynthia Lufkin was also honored for her devotion to the Museum and to many other charitable and educational institutions in the city.

- 6) Susan Henshaw Jones and the Director’s Council Chairmen at *New York After Dark*
- 7) Kathy and Othon Pronis
- 8) *New York After Dark* in the Pool Room of the Four Seasons



### Children's Holiday Party

More than 350 children enjoyed face painting, cookie decorating, games, performances, and, of course, a visit with Santa at the Museum's annual *Children's Holiday Party*, which took place on December 12, 2012. Led by energetic and capable Co-Chairs, Paige Hardy, Jill Ross, Michelle Smith, and Yliana Yopez, the party raised over \$158,000 to support the Museum's Frederick A.O. Schwarz Children's Center. The enthusiastic Co-Chairs of the December 9, 2013, *Children's Holiday Party*, Emily Garbaccio, Elizabeth Feld Herzberg, Paige Boller Malik, Sarah McGee, and Elizabeth Villar, ensured the success of this beloved holiday tradition, which was attended by 350 children and raised over \$140,000. Both parties were graciously sponsored by Milly Minis.

- 1) *Children's Holiday Party* Co-Chairs Emily Garbaccio, Paige Boller Malik, Elizabeth Villar, and Sarah McGee
- 2) Margaux, John-Jay, and Stuyvesant Comfort
- 3) *Children's Holiday Party* Co-Chair Michelle Smith with her husband Andrew Oshrin and children Sophia and William
- 4) Santa with Racquel and Frederick "Fritz" Merrill

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### Young Members Circle Events

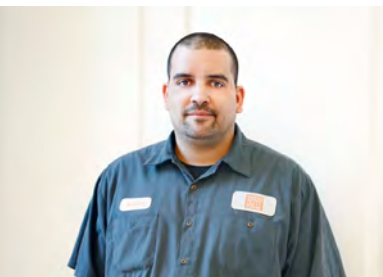
The Fifth Annual *Big Apple Bash*, hosted by the Young Members Circle Leadership Committee, was held on Thursday, August 9, 2012, on the Museum's Fifth Avenue Terrace. Over 450 young professionals, ages 21–39, enjoyed an evening of cocktails, music, and dancing. On Thursday, August 8, 2013 the Young Members Circle Leadership Committee once again hosted the *Big Apple Bash*.

On March 22, 2013, the Third Annual *Winter Thaw* took place, hosting over 300 young professionals for an evening of cocktails and dancing. The Fourth Annual *Winter Thaw* was held on Friday, March 28, 2014, and welcomed over 400 young professionals.

- 5) Young Members Circle Leadership Committee
- 6) 2014 *Big Apple Bash*
- 7) Francine Davis, Trustee Elizabeth Graziolo, and Cleary Shea at *Winter Thaw*



# MUSEUM STAFF



Top to bottom:  
Georgecel Regnoso,  
Tony Carfora, Maggie  
Bordonaro, Robert Ramirez

## Office of the Director

Susan Henshaw Jones, President and *Ronay Menschel Director*  
Colleen Blackler, Executive Assistant and Manager of Board  
Relations

## Office of Programs

Sarah M. Henry, Ph.D., Deputy Director and Chief Curator

## Building Services, Engineering & Security

Jerry Gallagher, Chief Operating Officer  
Tony Carfora, Facilities Manager  
Cecilia Chanaba, Custodian  
Danny Curtin, Receptionist/Facilities and Intern Coordinator  
Dennis Diaz, Attendant Guard  
Henry Galindo, Weekend Facilities Manager  
Prel Gjelij, Building Engineer  
Galindo Hindenberg, Custodian  
John Jefferson, Custodian  
Patricia King, Attendant Guard  
Sam Kovalenko, Weekend Stationary Engineer  
Stanley Mitchell, Attendant Guard  
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Robert Ramirez, Assistant Maintainer  
Angel Rivera, Night Facilities Manager  
Ben Roman, Attendant Guard  
Erroll Scott, Attendant Guard

## Collections

Lacy Schutz, Director of Collections  
Eddie Bartolomei, Collections Manager  
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Emily Chapin, Archives Assistant  
Camille Czerkowitz, LPC Project Manager  
Ann Go, IT Manager  
Miranda Hambro, Core Exhibition Registrar  
Madeline Hazelwood, Collections Assistant  
Grace Hernandez, Assistant Curator of Costumes and Textiles  
Todd Ludlam, Director, Exhibitions and Installations  
Phyllis Magdison, Elizabeth Farran Tozer Curator of  
Costumes and Textiles  
Victoria Martens, Photographer  
Michael McMenamin, Collections Assistant  
Giocomo Mirabella, Chief Registrar  
Winona Packer, Registrar for Exhibitions and Loans  
Lissa Rivera, Photographer  
Lauren Robinson, Cataloging Coordinator  
Tony Rogers, Exhibitions Specialist  
Morgen Stevens-Gorman, Theatre Archivist  
Lindsay Turley, Assistant Director of Collections  
Bruce Weber, Curator of Paintings and Sculptures

## Curatorial Affairs

Kubi Ackerman, Project Director, 21<sup>st</sup> Century Exhibitions  
Donald Albrecht, Curator of Architecture and Design  
Amelia Brackett, Research Assistant  
Sean Corcoran, Curator of Prints and Photographs  
Susan Johnson, Project Director, Core Exhibition  
Becky Laughner, Curatorial Associate  
Jessica Lautin, Ph.D., Assistant Curator  
BJ Lillis, Project Assistant, Core Exhibition  
Autumn Nyiri, Manager of Custodial Affairs  
Brett Palfreyman, Ph.D., Andrew W. Mellon Curatorial Fellow

Stephen Petrus, Ph.D., Andrew W. Mellon Curatorial Fellow  
Shraddah Ramani, Research Assistant, 21<sup>st</sup> Century  
Exhibitions

Sarah Seidman, Ph.D., Curator of Social Activism  
Sara Spink, Custodial Assistant  
Lilly Tuttle, Ph.D., Assistant Curator

## External Affairs

Susan Madden, Senior Vice President for External Affairs  
Claude Barilleaux, Director of Special Events  
Gabi Barton, Manager, Annual Giving  
Shannon Connelly, Senior Grants Writer  
William Dale, Manager, Development Operations  
Gillian Halbreich, Membership Manager  
Shaloma Logan, Special Events Manager  
Alexis Marion, Director of Development

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Harvey Hirsh, Human Resources Manager  
Mark Lam, Staff Accountant  
John McGregor, Controller  
Jordi Valls, Staff Accountant

## Frederick A.O. Schwarz Children's Center

Franny Kent, Director  
Maggie Bordonaro, Museum Educator  
Stephanie Dueno, Museum Educator  
Sarah Greenbaum, Box Office Coordinator/School Scheduler  
Joanna Steinberg, Museum Educator  
EY Zipris, Manager of Programs and Professional  
Development

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Victor Rodriguez, Assistant

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Christopher Arias, Manager, Visitor Services  
Marissa Martonyi, Senior Graphic Designer  
Carolina Melo, Web Designer  
Jennifer Shalant, Director of Digital

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Peter Capriotti, Director, Merchandising and Visitor Services  
Janina McCormack, Visitor Services/ Shop Assistant  
Norlyn Nunez, Visitor Services/ Shop Assistant  
Georgecel Reynoso, Visitor Services/ Shop Assistant  
Gabriella Ricciardi, Visitor Services/ Shop Assistant  
Elia Valdez, Visitor Services/ Shop Assistant

## Public Programs

Frances A. Rosenfeld, Ph.D., Curator of Public Programs  
Jordanna Rogers, Public Programs Associate  
Julie Trebault, Curator of Public Programs, Architecture and  
Design

## Modernization & Expansion Project

Patricia Zedalis, Project Manager

## Sales

Michelle Levengood, Director, Event Sales  
Nilda Rivera, Director, Licensing and Reproduction

# CITY MUSEUM BY THE NUMBERS

12,694

VISITS TO THE MUSEUM'S "CATABLOG"

192,924

VISITS TO MCNY BLOG

38,623

COLLECTION OBJECTS CATALOGED

12,299

ATTENDEES AT

179

PUBLIC PROGRAMS

3,000,000+

PAGE VIEWS ON THE  
COLLECTIONS PORTAL

56,000

DIGITAL COLLECTION IMAGES CREATED

76,380

SCHOOLCHILDREN & TEACHERS SERVED

426,741

VISITORS IN FY 13 & 14



**MUSEUM  
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OF NEW YORK**

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NY, NY 10029  
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